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in a popular lecture, but must leave the student puzzled to know what it is all about. There is a curious personal tone that detracts from the serious purpose of the book, a too liberal use of the intimate "you", addressed to the reader. Why should "we Aryans" (if we are Aryans) be "naturally inclined to hate" the Phoenicians? As well go with Mark Twain to weep at Adam's grave. Perhaps it is captious to object to such phrases as "this queer prehistoric age" (p. 240), but we cannot help wishing that the proof-reader had queried "batch of Trojan captives" (p. 193) and the statement that the *Iliad* and the *Odyssey* are "a couple of sublime poems". This, by the way, is exactly what Professor Browne is trying to disprove.

But passing from what might have been only trifling slips to larger topics, we find grave lapses which can hardly be excused in a work of this sort. The chapter on the Homeric dialect might have been a useful summary were it not for such remarks as the following: "*uîs* occurs as in Attic, but also forms as though derived from *uîs* (p. 69). Perhaps the author has heard of Meisterhans, but it is hardly conceivable that he could have read his *Grammatik der attischen Inschriften* attentively and have written such a sentence. On p. 70 we read, "for some reason (!) the  $\sigma$  of the future and first aorist is frequently doubled . . . as *τελέσση*". It is hardly worth while to point out other shortcomings of this nature. Nor is the author much better on the archaeological side. The chapter on Geography and Commerce omits many important facts—although brevity, as we have seen, is not the writer's aim—and deals in a loose way with current opinions and guesses, in which Bérard figures prominently. Fick's theory, though important for the author's argument, is mentioned many times, but not explained with needful fullness. We are not of those who would ascribe all knowledge to the Germans only, but we miss many a familiar German name in the discussion. It would have helped the author much if he had studied carefully Cauer's *Grundfragen der Homerkritik*. As regards the Homeric ship, he seems to be innocent of Assmann; and although Reichel is scouted by some of his own countrymen and others outside of Germany, he deserves at least mention. The wonderful results of Miss Boyd's (Mrs. Hawes's) excavations in Crete he passes over, although he has much to say about the Minoan Age.

The result is what might be expected in view of the drawbacks enumerated above. On the main question, the problem of the poems, the reader cannot feel that he is following a trustworthy guide. Many fairly good illustrations accompany the text, but the misprints are numerous, one of the worst being "Lysians" on the map facing page 188.

HARVARD UNIVERSITY

C. B. GULICK

*The Rise of the Greek Epic* (a Course of Lectures delivered at Harvard University). By Gilbert Murray. Oxford: the Clarendon Press (1907). Pp. xii + 284.

The American classical scholar owes much to the establishers of lectureship foundations at our universities. The Percy Trumbull foundation at Johns Hopkins brought us Professor Jebb. The Gardiner Lane foundation at Harvard has brought us Dr. Murray, whose ten lectures fill a handsome octavo volume of 284 pages. The first of these lectures is introductory; the next two deal with the people among whom the Greek epic rose, the remaining seven with the literature.

In the introduction the author discusses Greece and the progress of man. He believes that the Greeks considered all branches of their art, even their poetry and the rest of their literature, as so many parts of the service of man. It is on this score that the Greek writers have come to be regarded as classic; they represent the best thought, they possess for mankind a vitality of interest. It is misleading, says he, to contrast the term 'classic' with 'Christian', 'romantic', etc. Nor were the Greeks pagans. Far from it. They were promoters of culture. They fought an uphill battle against heathenish customs, especially those of human-sacrifice, slavery, and immorality and cruelty. Though they attained success only in the matter of human sacrifice, yet in all the others they were the first to point out the evil and to cherish right ideals. And Greek poetry must be considered as embodying this spirit of progress, a spirit which can feel the value and wonder of life and yearns to make life better.

In the second and third lectures Mr. Murray deals with the people: the migrations by land and sea, the cities, the breaking up of old forms of worship, and the rise of *aidôs* and *nemesis* as moral sanctions. He thinks Mr. Ridgeway's solution of the problem of the early peoples much too simple. The Pelasgi were only one of a number of indigenous peoples; there were other Northerners besides the Achaeans. However, he brings forward no evidence that weighs seriously against Mr. Ridgeway's conclusions—perhaps this is too much to expect in a lecture. Besides the Achaeans there was a tribe called Bhruges which settled in Thrace and under the name of Phrygians became dominant in Troy. So Agamemnon was really fighting against his kinsmen. He will not have it that the early Aegean people were in any sense Greek. He sees no connection between their art and that of later Greece. He seems to intimate that the Northerners brought in the Greek language, but he does not account for its becoming the language of Athens—"a Pelasgian city"—and of Thebes, which he says was never captured by the Northerners. He does

not seek to distinguish between the Aegean civilization and that of the Achaeans nor to point out what influences brought on the Dark Age after the flower of the heroic epoch. In one paragraph we are told of the fire-scarred walls of the sixth city at Hissarlik, in another that the original saga knew not at all that Troy fell. In all that Mr. Murray has to say in this section of his work there is nothing, so far as we can see, to make it probable that the epos must have had its rise among the people of whom he tells us. And yet we feel that he has drawn a graphic picture of the turmoil, the dislodgings, the busy activities of the ancient migrations, of the organization of the ancient *Polis* which as a savior from violence and a security in peace became almost an object of worship. There is also much that is suggestive in what is said about the destruction of religions by the migrations. In the place of the sanctions of the destroyed religions there arose the feeling of *aidôs* and *nemesis*, the awakening of the moral consciousness of Greece.

The remaining seven lectures discuss the literature. Mr. Murray belongs to the expansionists: "the *Iliad* is really a lay which has outgrown its natural boundaries", and which assumed final form at the Pisistratean Panathenaea. Let me try to outline his plan for its rise: The *Iliad* is a traditional book. By a traditional book is meant one which is private property, written in a hand legible only by the owner and his disciple. It passes from generation to generation. It is enlarged by the addition of new matter to the end, or possibly the parchment is cut and new matter is inserted. As this addition of new matter is made old matter is forced out; so the book is constantly changing. Examples would be the nautical almanac, the Arabic Chronicles, or best of all the Hebrew Scriptures, with which the *Iliad* shows many correspondences. Take the matter of expurgation. The *Iliad* shows expurgation as does the book of Samuel, the *Iliad* rather than the *Odyssey*, because the *Odyssey* has not been so well cleaned out. Is the *Odyssey* the older book? Expurgation is seen in such matters as (1) impurity, (2) such cruel and barbarous practises as torture, stripping the dead, and poisoned arrows, and (3) human sacrifice. Sometimes expurgation was baffled; especially was this true in the matter of the maltreating of Hector.

So far Mr. Murray's plan. We stop to offer a little criticism. We believe that Mr. Murray is correct as to the fact of expurgation. Homer did expurgate his materials. That is, so far as we know, generally admitted. But in matters of detail our author makes the mistake of the partisan user of the Bible. He proves his points by overlooking some of the texts that controvert his theory. For instance, in discussing the absence of immorality from the *Iliad* he would have us believe that the

Greeks were under a vow. This would explain their "long hair". Hence they did not entertain familiar relations with women. He thinks the *Iliad* "consistent throughout in the recognition of this taboo". Achilles and Patroclus do not observe it in I, nor Nestor in A, but these are all exceptions that prove the rule. It seems to us that both the specific evidence and the general situation in A are on the other side. Agamemnon is reluctant to give up Chryseis; so Briseis is reluctant to leave Achilles, while the other chiefs have "prizes". But more than all the language of Achilles in I 335-343 is conclusive that he was considering a state of pretty free intercourse. He even calls Briseis his wife (*ἀλοχον*).

Again Mr. Murray says that "all that savours of 'the monstrous race of women' is pruned away" in the *Iliad*. We think of Andromache and Helen. Mr. Murray gets ride of them as 'late'. But we also find Hecabe and the little girl who, in *Iliad* 16.7 ff., runs along begging her mother to take her up. Then there are the goddesses. What are they but women? They are often on the stage and savour very much of 'the monstrous regiment'.

Take another matter. Mr. Murray claims that Hector's corpse is the only one maltreated in the *Iliad*. This is not strictly true. N 203 ff. had escaped his mind when he was writing. There we are told that *κεφαλὴν δ' ἀπαλῆς ἀπὸ δειρῆς κόψεν Ὀϊλιάδης, κεχολωμένος Ἀμφιμάχοιο, ἥκε δέ μιν σφαιρηδὸν ἐλιθάμενος δι' ὀμίλου*. Just such a mistake we might expect to find in a popular lecture, and often as in this instance the mistake is trivial while the general point is very true and well proved.

In the sixth lecture the evidences that the *Iliad* is a traditional book are discussed. They have to do with armor and tactics, bronze and iron, burial and burning, altars and temples, etc. Except perhaps in the matter of altars and temples little that is new is contributed. The author would see an evidence of growth in these matters, some parts of the *Iliad* representing an earlier, some a later custom, while signs of both often appear in one passage. In a footnote he dismisses Mr. Andrew Lang's Homer and his Age as 'sniping' at outposts. We should like to see some one who has the heart for it take up the issue with Mr. Lang.

Other matters discussed are the sources of the *Iliad*, its purpose in its present form, the historical content and what is purely fiction, its vices and its excellences. The author thinks that some of the similes were 'ready-made'. The growth of the epic finally ceased because expurgation could not keep pace with the scientific spirit of Ionia, but the heroic saga continued to supply the themes for tragedy.

The book is full of interest and suggestion, but we must own that its main thesis—that the *Iliad* is

a traditional book—is not proved nor even rendered probable. The parallel drawn with the Pentateuch breaks down of its own weight from the disparity of the things compared. That the essential unity of the Iliad, a unity recognized and insisted upon by Mr. Murray himself in the matter of expurgation, the "harmony of color", could have been produced and maintained by a series of poets continuing through several hundred years from remote times to the age of Pisistratus, is more than we can believe. We are not convinced that Homer abridged portions of the Thebaid, or borrowed his story of Bellerophon from the Europeia of Eumelus, or "The Catalogue" from the Cypria.

WAKE FOREST COLLEGE, N. C.

G. W. PASCHAL

### VIRGATUS AGAIN!

I have just read Professor Grubber's interesting article on Virgatus which you reprinted from the Philologian Monthly in Classical Weekly, p. 182. One of the new Tuth-In papyri just published by Dr. Nudel in Der Papyrusforscher for March (Bd. XXIII. p. 37), is a fragment of an Anthology, the only complete poem of which is the following epigram, attributed to Homurus, which gives us the undoubted original of Virgatus' lines.

#### ΟΜΟΤΡΟΤ

οὐπω μὲν γὰρ ἐγὼ ἰδόμεν ποτὲ πορφυρέην βοῦν.  
οὐκ ἔτι μοι τοῖσιν ἔλπις ἔνεστιν ἰδεῖν.  
ἀλλὰ τὸδ' ἐξέρω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆμισι,  
αἰὲν ἐμοὶ γε ἰδεῖν φιλτερον ἢ ἔμεναι.

Thus Goos's suspicion (l.c.) that we were here dealing with a translation is abundantly verified, and a new name is added to our anthologists.

HOBART COLLEGE

W. P. W.

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For detailed information consult the Announcement of the Summer Session, 1908, which will be sent upon application to the Secretary of the University.

Dr. Ernst Riess of the Boys' High School, Brooklyn, sends the following rendering by a promising pupil: Aen. V. 247: *muncraque in naves ternos optare iuvenooos* "to choose three bullocks among the crew."

Miss Elizabeth M. Carroll of the Arundell School, Baltimore, adds to our list of translations the following from a literal-minded student: Caes. 3. 29, end: "The soldiers could no longer be kept under their skins"!

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